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ABSTRACT

An art teacher describes her experiences in teaching three classes of moderately/severely mentally retarded and multiply handicapped students (6-16 years old). Instruction focused on sensory experiences which involved a variety of materials and creative activities. Lesson plans were prepared based on information gathered in a questionnaire completed by the teachers. A log was kept recording the attention span, interest, enthusiasm, and reaction of each student to the lesson. At the conclusion of 15 weeks, interviews were held with teachers to evaluate the projects. Findings are presented from teacher questionnaires on such topics as the benefits and goals of art education, and levels of assistance needed in various art activities. The teachers agreed that art experiences contributed to the social, emotional, and physical growth of the children. Recommendations are offered, including the need for diversification of nontoxic materials and student satisfaction whth finished products. A three-page reference list is followed by extensive appendices that include lesson plans, additional art activities, teacher surveys, and a student skills evaluation. (CL)

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DEVELOPMENT, IMPLEMENTATION, AND EVALUATION OF ART ACTIVITIES FOR TRAINABLE MENTALLY RETARDED STUDENTS

By

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a field project/research report
submitted in partial fulfillment
of the requirements for the degree of
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CONTENTS

Chapter		Page
1.	PURPOSE OF THE STUDY AND RESEARCH DESIGN.....	1
	Statement of the Problem.....	1
	Rationale for the Study.....	2
	Participants.....	4
	Instructional Programm.....	4
	Design of Instructional Unit.....	5
	Data Analysis and Summary.....	6
2.	REVIEW OF THE LITERATURE.....	7
	Introduction.....	7
	Definition of Retardation.....	8
	Support for Art Education.....	10
	Characteristics of Child Art.....	11
	Characteristics of Art of Mentally Retarded..	13
	Value of Art in the Curriculum.....	14
	Approaches to Teaching.....	18
	Role of the Teacher.....	25
	Conclusion.....	26
3.	FINDINGS AND CONCLUSIONS.....	27
	Introduction.....	27
	Participants.....	28
	Instructional Program.....	29
	Teacher Questionnaires.....	31
	Teacher Interviews.....	35
	Conclusion.....	37
	Recommendations.....	41
REFERENCES.....		44
APPENDIXES.....		47
A.	Lesson Plans.....	47
B.	Additional Art Activities.....	61
C.	Teacher Survey.....	80
	Teacher Interview Questions.....	82
	Skills Evaluation.....	84

CHAPTER I

Purpose of the Study and Research Design

Statement of Problem

The purpose of this study was to develop appropriate art activities which contribute to the needs and well-being of the students, to pilot the activities, and to evaluate them. The researcher wanted to develop a better understanding of the value of art education for the mentally and physically handicapped.

Although she had little experience and no training in teaching handicapped children, the researcher was assigned three classes of students ranging from profoundly mentally retarded to moderately mentally retarded. The chronological age of these children ranged from 6 to 16. The mental ages ranged from 2 months to 5 years and IQ's were under 50.

Three teachers and four aides were involved in the education of the students and were helpful in assisting children since some students had very poor eye-hand coordination and poor fine and gross motor control. One student was blind.

Rationale for the Study

This study proved worthwhile since it is the aim of American education to provide opportunities for all children to reach their potential. Little had been done toward educating art professionals in the field of Special Education.

Many facilities were available in the West Bend School District (Wisconsin) for the education of disadvantaged students. This researcher believes that whatever can be done to create a feeling of self-confidence, independence, a sense of accomplishment, communication skills, manual dexterity and imaginative stimulation for these children can only enhance their lives and contribute to the well-being of the whole society. A healthy society is one that shows concern for all its members.

Hodnett (1972, cited in Lindsay, 1972) stated that " children learn best, not through cold insistence on academics but through emotional and effective subjects" (p.1). Experiences with disadvantaged students have demonstrated a need for enrichment through the senses--hearing, feeling, seeing, and moving modes of expression (Lindsay, 1972).

Children who are handicapped are unable to express themselves through normal means. However, through

teacher observation of their capabilities, creative activities can be devised to stimulate potential creative self-expression. A variety of sensory experiences provide a break-through in the children's ability to communicate.

Not all of the activities included in researcher's booklet will be appropriate, as presented, for all of the students. Some children have multiple handicaps but lessons can be modified so that with aides' assistance, these art experiences will prove valuable for all of the handicapped.

In compiling material for a successful art program the following questions were explored.

1. What benefits do Special Education teachers feel their students should derive from art experiences?

2. What skills should be stressed?

3. What learning experiences are most valuable for retarded children.

4. What materials will provide these experiences?

5. Of the emotional, physical, and mental benefits derived from art education, which are considered most beneficial by Special Education teachers?

Procedures and Methodology

Participants

At Decorah Elementary School, West Bend, Wisconsin, a Special Education wing has been added for trainable retarded students. Art instruction is provided once a week for 30 minutes to students who cannot benefit from mainstreaming into regular elementary classes. Because the researcher is the art teacher, these students became her responsibility for 1983-1984. The three classes selected for this project consisted of students ranging in chronological age from 6 years to 16 years. Mental ages ranged from 2 months to 5 years and IQ's were under 50. The Moderately Retarded class consisted of three boys and five girls. An aide and a teacher offered assistance. A Profoundly Retarded class had two aides and a teacher assisting two boys and four girls. The Profoundly Retarded and Multiple Handicapped group of two girls and two boys had an aide and a teacher assistant. Three moderately retarded older boys also attended this session. Manipulative skills and ability to learn art principles varied greatly.

Instructional Program

A researcher-developed questionnaire for Special Education teachers gathered information as to the

capabilities and needs of their students and the expectations of the teachers for a successful art program. This was distributed in February, 1984. Personal observation and note-taking gathered information as to the interest, attention span, learned skills, confidence and satisfaction gained by students. A log was kept and the above information noted after each class. Colleague evaluation was in the form of a teacher interview in May, 1984, to determine if the particular needs of the students had been met.

Design of Instructional Unit

The researcher met for 30 minutes a week with each class for 15 weeks. The length of the project was determined by the frequency of scheduled classes and the need to have sufficient material to evaluate the success of the art program.

The instruction provided sensory experiences which involved a variety of materials and creative activities. Painting, modeling, textural experiences, collages, drawing, printing, three dimensional construction, were some of the art experiences planned. Activities gave the children an opportunity for experimentation, a minimum of frustration, a challenge, a learning experience, and a sense of accomplishment.

The instructional unit consisted of: objective of lesson, materials needed, and description of activity.

Data Analysis and Summary

Data was collected in February and May, 1984 in the form of a researcher designed questionnaire and teacher interviews. Observational data in log form was collected as soon as each lesson was completed.

The researcher designed questionnaire consisted of 28 questions which determined what benefits the teachers expected their students to derive from art education. A form for each child was filled out as to their motor and cognitive abilities.

Answers in the interview were noted and compiled for evaluation of the program and for recommendations for future lessons. They dealt with the teachers' perception of students' interest, satisfaction with product, skills learned or reinforced, critical evaluation of lesson presentations and suggestions for improvement in lessons.

The log noted student attitude, span of attention, satisfaction with product, independent work habits, listening skills and growth in motor skills.

CHAPTER II

Review of the Literature

Introduction

Can trainable mentally retarded children gain worthwhile learning experiences from art activities? What activities will best suit their needs? These and other questions dealing with the value of art education in the curriculum for mentally handicapped children will be explored in this review of the literature. Areas of study include the definition of retardation, the support given art education for handicapped children, the characteristics of child art of normal children, the characteristics of the art of mentally retarded children, the value of art education in the curriculum, different approaches to teaching art, and the role of the teacher.

Experts agree that the goal of the art program is not to produce artists. Rather, the goal is to provide proper instruction so children can express themselves and produce work that they understand and enjoy. They

learn best by participating in activities involving the senses--seeing, hearing, touching, moving, and smelling.

Before formulating art activities for trainable mentally handicapped children, it is important to understand the nature of such handicaps.

Definition of Retardation

According to the American Association on Mental Deficiency (cited in Kunkle-Miller, 1982), mental retardation refers to: "significantly subaverage general intellectual functioning existing concurrently with deficits in adaptive behavior, and manifested during the developmental period"(p. 12). Adaptive behavior refers to children's ability to exhibit independence and social responsibility consistent with their age and cultural groups. In 1981, Crawford (cited Aach, 1981) defined moderately mentally handicapped students as those who show significant delay in motor skills, language, and cognition in pre-school period. The retarded are as different from one another as children of normal intelligence are from one another. Possible range of retardation is great.

Accoring to Kunkle-Miller (1982), educable mentally retarded children are unable to benefit from regular curriculum but have the potential for minimal level

of learning academics. They are able to function independently in the community and to learn occupational skills which provide a livelihood in the adult world. These children usually are able to attain sixth grade reading skills. IQ's range from 55-79.

Kirk (1973) stated that trainable retarded children, on the other hand, are not educable in the academic areas nor are they capable of independent social adjustment and of occupational skill development (cited in Kunkle-Miller, 1982). Their IQ range is 30-55. These children have potential for learning self-help skills, communication, daily living skills in family and neighborhood and simple work skills in the home or for sheltered workshop employment. They may learn basic academic essentials such as survival words, limited counting, writing their names and addresses, reported Crawford, (cited in Aach). In adulthood, they must work under constant supervision.

Severely/profoundly mentally retarded (S/P MR) are totally dependent for constant care and supervision to survive (Kunkle-Miller). They are rarely, if ever, mainstreamed and are not capable of training in total

self-care, socialization or vocational skills. Kunkle pointed out that many of these children are non-ambulatory due to physical deformities. Their IQ is below 30.

Support for Art Education for Handicapped Children

Although arts and crafts have been taught to the mentally retarded, in 1975 Public Law 94-142, The Education for All Handicapped Children Act,was enacted to insure that all children receive equal educational opportunities. Most authorities agree with the mandate. Uhlin (1979) questioned Gaitskell's survey which concluded that only children with IQ's over 40 have the potential for creativity or could benefit from art activities. Kunkle-Miller (1982) disputed this finding although they acknowledged these children have great difficulty. Lowenfield (1957) also felt these children should not be excluded from art when he stated, "We are all by nature more or less endowned with intrinsic qualities and no one has the right to draw a demarcation mark which divides human beings into those who should receive all possible attention and those not worth all our effort" (cited in Kunkle-Miller, p.430).

Many people do not consider mentally handicapped capable of creativity. Kunkel-Miller (1982) thought

this to be a myth. They cited Lowenfield (1957) who researched the therapeutic aspects of art and felt that every human being had a creative spirit. Kunkel-Miller felt it is necessary to be flexible in interpreting what our concept of art should be and therefore, even S/P MR children can be thought to be creative in some way. Russell and Russell (1982) agreed. They believed that moderately mentally handicapped students are not capable of creativity in the traditional sense but that a change of approach and philosophy of the teacher will lead to creative qualities, no matter how small. Even the selection of a color can be considered creative for an S/P MR child.

Characteristics of Child Art by Mental Age

To plan art activities for the mentally handicapped child, it is important to have a realistic expectation of the child. It is helpful to understand the artistic developmental stages that a normal child goes through to assess the functioning level of the retarded child. A summation of Lyons'(1981) characteristic stages of children's art follows:

M. A. 2.0 to 4.0

This stage is characterized by random scribbling which later becomes more controlled with children able to ascribe names to scribbles. By three, a

child might use imaginative thinking in scribbles denoting how he feels about his environment.

M. A. 4.0 to 7.0

The symbolic stage is made up of symbols of people, objects, and animals. These symbols change in the normal child's art according to his mental impressions but real visual perception has not developed. Color does not have to relate to object depicted and no spatial relationships are apparent. Children have a basic concept of the human figure and most of their subject matter is related to the human form.

M. A. 7.0 to 9.0

More established symbols of people and objects are defined. Human figures have facial features, neck, arms, etc. Colors are more realistically related to object depicted. Exaggerations, neglect, and omissions are common and relate to the emotional response that the children have toward people and their environment.

M. A. 9.0 to 12.0

Children are no longer satisfied with symbols and moving toward realism. Their work shows great stiffness and a passion for detail. Dissatisfied with their own endeavours, they resort to copying and tracing.

Characteristics of Art of the Mentally Retarded

Most experts contend that retarded students follow the artistic development stages of normal children only at a slower rate. All agree that it is rare for them to progress beyond the schematic stage (symbols) even though their drawings may become more decorative or rythmical with proper motivation.

Uhlin (1979) felt the mentally deficient child can draw simple forms with good motor coordination according to the intelligence level at which he is functioning. He cited Gaitskell (1953) who noted in a survey conducted with the most severely retarded (IQ to 22) that complete passivity resulted when children were given crayons. Those with higher intelligence (IQ 28-43) drew with more control and progressed to circular scribbling. From this study he concluded that only those students with IQ's over 40 would benefit from art activities. Not all experts are in accord with this opinion.

While most authorities characterize retardates' art work as similar to the normal child's work at a lower chronological mental age, Lyons (1981) disagreed. She illustrated this in her statement, "The notion that the art of mentally retarded children is like that done by younger, normal children is an oversimplification... both primitive and mature features may co-exist" (p.30).

She claimed retarded children draw in a stereotype fashion more than normal children do. "Immaturity, poor integration, impulsivity, instability and poor self concept are common in the work of mentally handicapped children" (p.30).

According to DiLeo (cited in Lyons) drawings are carbon copies of one another and perseveration is often seen in repeated, meaningless lines, forms and symbols. Rarely is spacial depth or motion seen in the art of the retarded child. Although many retarded children are capable of learning to draw the human figure, they fail to obtain good relationships of body parts to one another (cited in Lyons). Relative positioning or overlapping are rare in retardates' art work and relative size and linear perspective are non-existent, according to Uhlin and Lyons. Some see the same rigidity in the drawing of the adolescent mentally retarded as in the art of normal children with a mental age of 9 to 12.

Value of Art in the Curriculum

All children have basic needs. The retarded child does not differ from the normal child in this regard. Each needs a healthy self-concept, a feeling of accomplishment, increased awareness of one's environment, leisure time activities, and improved motor, manipulative,

and cognitive skills. All can be satisfied through art activities.

Art education provides opportunities for children to express creativity, self-expression and communication. Feldman (1982) suggested that art is a type of work and offers satisfaction when the job is well done. Art is the best way for every young person to learn the value of work..."work for social recognition; work for personal fulfillment; work for economic development" (p.5).

Art is unique among all subject matters in that it provides means for all students to gain knowledge of their immediate environment and to appreciate the uniqueness and differences of behaviors and styles of fellow students.

Art has other benefits for the handicapped which can be correlated with those listed on the IEP. In 1981, Crawford (cited in Aach, 1981) felt the art teacher should have input in the IEP conferences when the goals and objectives set for the child can be met through the art program. Changes in behavior, learning skills, other aspects of personal adjustment can be promoted in art activities. Attention span, fine-motor control, color discrimination, eye-hand coordination and ability to follow directions are all important learning behaviors listed on the IEP and important elements in the art

program. Aach (1981) believed art can foster learning in several areas which appear on the IEP--social/emotional development, sensory development, motor development and cognitive growth.

In regard to emotional growth, art encourages children to become aware of themselves, others, and their surroundings, to learn independence in making certain choices, to express and cope with their feelings and solve problems. Krone (1978) stated there are no wrong answers in art but many right answers. This gives children confidence to express themselves in an independent manner. For a TMR student, independence can be as simple as making choices when the child attempts independent use of a tool, shows preference for a certain color, paper or kind of clay. This independence leads to feelings of self-confidence and self-esteem. Silver (1978) acknowledged this when he noted that art activities provide children with special opportunities for gaining confidence. Rubin (1978) felt art provides many opportunities for emotional growth when he observed that often "handicapped children are passively led, dressed, doctored, etc., whereas in art, they can be the active ones who do something to and with materials" (p.235).

At advanced levels of functioning, the mentally handicapped can communicate what they are feeling, wishing, or imagining. Children tell about their world through art. At a lower level of functioning, mere awareness of body parts could suffice as a goal for social/emotional development.

In regard to sensory development, children can learn sight, sounds, smells, feelings. By using a variety of art materials, children gain literacy in what is soft, hard, slippery, rough, etc. At higher levels of functioning they may learn textures in clay and even the brightness and dimming of the sun on a cloudy day.

In developing cognitive abilities, the use of a variety of art materials plays an important role in stimulating intelligence growth. In early childhood, children learn to think and function through stimuli received through their motor and sensory systems. In art, students get opportunities to use processes and materials to explore, experiment, to learn to improve their skills and imaginative, creative abilities. Aach (1981) gave several examples of how children learn through art to develop their cognitive skills. In clay work, a child learns what can be done with clay and what is impossible to do--for example, too thin clay legs will not support the body; too wet clay will

collapse and get sticky. Children learn soft from feather fluffs. They learn concepts of same-different bit-little, etc. Aach (1981) stated that whether children use materials in a simple or complex way, they discover the joy of inquiry, discovery, and success. "Children learn to think, move, sense, and to build feelings of awareness, independence, and self-esteem--as well as creating" (p.38).

Approaches to Teaching

Unfortunately, but understandably, art teachers have only been trained to satisfy the needs of the "normal population". When offered the opportunity to teach handicapped children, they have accepted the challenge but have been apprehensive as to how to proceed or what to expect. They must learn the needs and characteristics of the handicapped before formulating an art program. They must be cognizant of the physical, emotional and social functioning of each student. Difficulties with attention span, manipulative skills and verbal communication must be taken into consideration in planning art activities suited to the handicapped (Barlow, 1982).

Crawford (cited in Aach) stressed that mentally handicapped children's limited intellectual abilities make it imperative for teachers to spend more time and

teach in a concrete, repetitious manner. He pointed out that these students "will not learn incidentally. Everything must be intentionally and deliberately taught to them" (p.34).

In 1971, Freasier (cited in Payne, Polloway, Smith, and Payne, 1977), after teaching retarded students for several years, concluded that art has been taught three ways. The first method is the project or kit type; the second method involves assorted, unrelated activites using various materials; and the third method correlates the art activity with classroom curriculum. Of the three types of art strategies, he believed co-ordinating art with other studies is the most satisfactory.

Most authorities studied here agreed that the use of kits, copying, tracing or coloring in art contribute little to growth. Gorski (1979) stated that children should be encouraged to grow even though their finished product is unsatisfactory by adult standards. According to Kunkle-Miller (1982), the structured step-by-step approach where each child's finished product is identical is not as satisfying as the creative approach. In using the creative approach Lowenfield (1957) noted the following changes in the student group:"improved ability for self-expression; increased enthusiasm, involvement, and originality; and growth of self-awareness" (p.13).

Even while using the creative approach, the teacher must adjust materials, tools, and methods to accommodate the functional level of each child and build on the basic skills already possessed. Some authorities suggest a visual finished example is helpful for trainable retarded students for motivation and added understanding of techniques. The teacher should try the project beforehand so that the task can be broken down to its simplest components. For example, Gister (1981) suggested that in painting or drawing simple objects such as trees, the activity can be broken down into up, down, across, movements with large, straight lines. When straight lines are understood, circular movements could be added to form other objects such as butterflies.

Russell and Russell (1982) gave several suggestions for teachers to facilitate the ability of the retarded to follow directions. They stressed that directions should be given very slowly, both verbally and visually. Directions should be repeated and if any student does not understand, they should be repeated for him or her individually. Step-by-step presentation, making sure each step is very small, clear, and sequential is essential. The attention of the child is imperative. It should never be taken for granted that the child well remember a skill from a previous lesson. Projects

that emphasize following a sequence of several directions are very good for mentally handicapped children. This skill is essential in order to progress in school and to succeed in every-day living after completing formal schooling.

Kolstoe (1976) felt that art should be taught to the retarded based on the basic elements of expression: line, color, shape, balance, space, texture and light. This researcher believes activities can be planned using these elements, but TMR students will understand only at a very elementary level.

Lindsay (1972) believed that even the most handicapped children can strive to reach their creative potential with an innovative teacher. She found only one-third of the moderately mentally retarded gained any real satisfaction from merely painting or drawing. Other media induced more enthusiastic responses. She believed that an art curriculum that stresses tactual experiences emphasizing movement, direction, rhythmn, and spacial relationships is of more value for the handicapped and could supplement other areas of learning. Lindsay drew this conclusion from a study which showed a correlation between an understanding of spatial relationships and readiness for learning the 3R's regardless of IQ.

Lindsay believed, furthermore, that the teacher should be innovative and discerning as to the needs of children. If they need someone to guide their hands through a process or to apply pressure gently around a shape to feel the form, she should not hesitate to do so. She might also make substitutions, such as a sponge for painting if the child is unable to hold a brush. Lindsay cited the need for children to work on a large scale with fuller use of hand, wrist, and arm movement so that they will become aware of rhythmn and direction of movement. She finds materials which produce special effects are good motivational tools. By incorporating the use of all the senses in art activities, her students are more likely to discern form, shape, and color than if only the visual sense was employed.

Miller and Miller (1982), in their survey, found the retarded gained more satisfaction and interest in art processes that were more difficult but which resulted in a finished, usable product.

Gister (1981) believed the creative, individualistic approach is best. She stressed the need for adapting materials to the child and lists some innovative equipment such as easy grip scissors, training scissors, screen covered drawing boards which produce raised tactile impressions, large brushes, deodorant bottles filled

with soaped tempera and shaving cream for finger painting. She emphasized the need to simplify every object to its basic shape and notes that eye-hand coordination is strengthened through the manipulation of tools and materials. This researcher was impressed with the fact that Gister was the only author who acknowledged the valuavle information and assistance provided by the special education teachers and aides who are ready resources, cognizcant of the abilities of their students.

In 1961, Wiggins (cited in Payne et al., 1982) offered the following approach to assure the success of an art activity. He divided it into seven components. The art activity should: (1) be a structured activity starting with shape; (2) have display possibilities (this researcher feels this is important); (3) lead to discovery of some new purpose; (4) be a familiar activity; (5) clearly show step-by-step process: (6) make use of material a size larger than the hand; (7) be three-dimensional. This researcher believes three-dimensional activities lend themselves very well to activities for trainable retarded children.

It is more difficult to find appropriate, interesting activities for the profoundly retarded multi-handicapped students. However, activities suited for normal pre-school age can be adapted for these mentally retarded children.

Anderson (1977) believed the teacher, after satisfying the children's specific learning needs, should concentrate on basic perceptual-motor training. Very elementary activities such as paper tearing can result in learning. Tearing can exercise finger and wrist muscles and teach grasping, pulling, folding, feeling, eye-hand coordination, looking, pinching, and stacking. Depending on the use to which the torn paper is put, different concepts can be learned such as sorting, matching, down, holidays, sequence, size, stop, top, etc. These skills and concepts are important for the continued growth of the profoundly retarded child.

Gaitskell (1958) believed in the value of music being incorporated in an art lesson, either as background music or as an integral part of the lesson. Music depicting a definite mood is good inspiration for children's painting. Classical music with a rhythmic beat is more suited to inspiring interesting composition than is music such as jazz which is too monotonous for painting. Music depicting a literary theme like "Peter and the Wolf" also offers excellent motivation for expression.

This researcher feels a variety of approaches can be used for teaching art to the handicapped and the most successful will be one in which the teacher and the students are most comfortable.

Role of the Teacher

The teacher is a critical element in the process of motivating and directing successful art activities. It is important that he or she has patience, praises honest efforts, refrains from criticism, presents a structured approach, has materials and activities well-planned, and allows for and encourages free expression.

As teachers learn to know their students, they will discover new ways of handling situations which arise. Group dynamics play an important role in successful teaching (Hays, 1981). Because a relaxed atmosphere is best for self-expression and because verbal communication is permitted, teachers have a good opportunity to observe the dynamic make-up of the class. They can become aware of group leaders, sub-groups, scapegoats, etc. and can plan art activities which will promote effective interaction. They can encourage participation of the shy or withdrawn student, build confidence and leadership in the child who is unsuccessful in other areas, promote cooperation among the more aggressive children. Understanding the dynamics of a group provides teachers with information as to what art activities can be successfully handled by the group and which will offer the best learning experiences. They can determine

the appropriate size of the group best suited for a project. and the best media and process for carrying out the activity (Hays, 1981).

Conclusion

The mentally handicapped, not unlike normal children, challenge the teacher's creative abilities to find the best way of motivating the child to learn and grow. The retardate's growth may not parallel the normal child's growth in degree, but the rewards of joy in their accomplishments often exceed that of the child with normal intelligence. Anderson (1977), after working with the mentally retarded for many years, understood the frustrations experienced by those who work in this field. She also understood the joy and satisfaction which is also a part of the experience and summed this up in her statement, "It is worth the agony, and your happiness is well earned when you help people to live--in every context of that word--when, without training, they would merely exist" (p.2).

CHAPTER III

Findings and Conclusions

Introduction

In the development, implementation and evaluation of lesson plans for trainable mentally retarded students, several techniques were utilized. The researcher relied a great deal on personal observation and that of experienced classroom teachers. Teacher knowledge of individual student behavior was the main source of evaluating children's response to individual art projects. Questionnaires were distributed at the beginning of the project and interviews were held at the conclusion. A log was kept by the researcher which documented children's reaction to their art work.

Since the value of creative expression cannot be measured with a test, this researcher developed questionnaires dealing with the importance of emotional, physical, and social advantages to the students. These were distributed to teachers to elicit their responses. Interestingly, of the five teachers polled, most were in agreement as to their answers. The teacher of

the PR/MR (profoundly retarded, multiple handicapped) children differed with her colleagues in many responses due to the nature of the handicaps in the children for whom she was responsible. It was apparent that these children did not derive the same degree of satisfaction from their art experiences as did those of higher intelligence.

Participants

The researcher's field experience involved three groups of trainable mentally retarded children. The first group consisted of nine TMR students, three boys and six girls, ranging in chronological age from 7 to 14 with a mental age of below 50. Two teachers and an aide were involved with this group as a result of one teacher taking a leave of absence and being replaced with a substitute. The second group consisted of six SP/MR (severely, profoundly, mentally retarded) students with IQ's from indeterminable to 30. Their chronological age ranged from 13 to 18. This group of four girls and two boys was assisted by two aides and a teacher. The third group involved four PR/MH (profoundly retarded, multiple handicapped) children. One child is blind and none is ambulatory. All have poor fine motor control and are unable to grasp a pencil without

assistance. Their chronological ages range from 7 to 17. IQ's are indeterminable. This group also included three older boys, aged 16 to 17, from a TMR room. Their handicaps prevented successful mainstreaming. The group was assisted by a teacher and an aide. This researcher was the art teacher who presented the lessons and aided in their implementation. In all, 22 children, five teachers and four aides were involved.

Instructional Program

Lesson plans were prepared based on information gathered in a questionnaire distributed to the teachers in February. An evaluation sheet for each child was included to assess the motor and cognitive skills of each child.

The project covered a 15 week period. Classes were held each week for 30 minute sessions. Some art lessons were planned for one 30 minute session and some needed two sessions for completion.

Developing art activities which contributed to the children's social, physical and emotional growth was the aim of this field experience. Materials and methods which appealed to the children and which incorporated a multi-sensory approach were used to create an awareness of their environment. The lessons

included both two dimensional and three dimensional projects. Crafts and more creative experiences were included. Painting, printing, cutting, pasting, tracing, manipulating clay, using crayons, oil crayons, and felt tip markers were some of the techniques employed. Projects included the making of masks, clay dogs, stencil overlaps, collagraphs, construction paper leprechauns, and decorative styrofoam meat trays.

Materials were brought to a special education wing of an elementary school where children were seated at one or two tables. Care was taken to use materials suited to the mental age of the group. Smocks were provided. Several kinds of scissors were utilized according to the needs of the children. Materials were introduced only when they were needed and withdrawn when their use was completed. A step-by-step approach was used and children were encouraged to respond to questions regarding their experiences and knowledge which related to the lesson plan.

Immediately after each lesson, a log was kept recording the attention span, interest, enthusiasm, and reaction of each student to the lesson. At the end of 15 weeks, interviews were held with the teachers to evaluate the various projects.

Teacher Questionnaires

Researcher-developed questionnaires, based on literature reviewed on art education for trainable mentally retarded students, and on the researcher's own experience resulted in 28 questions in which teachers were asked to assess the capabilities and needs of their students. The questionnaire can be found in Appendix C. A form designed to assess the fine and gross motor, cognitive, and social skills of each child was filled out by the clasroom teacher. This form is also included in Appendix C.

Information compiled from the questionnaires showed that teachers expressed the following views:

1. All of the teachers, except the PR/MH teacher agreed that emotional benefits of self-esteem and satisfaction with a task completed was the most important goal of art education. The PR/MH teacher realized that her children were not capable of the same success or emotional response to a project as those with higher intelligence. The teachers of the younger TMR students felt a need for learning physical skills such as successful management of tools and materials was very important. The teacher of older TMR students encouraged the teaching of vocational skills as more beneficial. The teacher

of the SP/MR children felt physical was more important then social development goals in art education. This was perhaps due to the limited communication skills and the need to learn basic life skills which will contribute to their independence.

2. The teachers of PR/MH and older TMR students felt that emphasis should be placed on crafts and were especially useful if they taught life-long skills.

3. Only one teacher felt drawing should be emphasized as much or more than crafts. This was the teacher of young TMR students.

4. The three teachers of children with higher IQ's felt story telling could be used to motivate children.

6. The teacher of the PR/MH children felt the learning of color was not important. Her children were incapable of success in this task.

7. Two teachers felt their children could learn to mix colors.

8. All agreed social skills were important.

9. Only three out of all 22 children could cut a circle and then only with verbal directions. The others needed guide lines and were not always successful using them.

10. Seventeen children needed help in cutting and perfection was not expected from the rest.

11. Thirteen of the children needed help in coloring or holding a pencil. Of these, some perseverated or needed repeated, explicit directions regarding the use of a tool. Several did not have the fine motor control to grasp a pencil.

12. Twelve children were capable of drawing a simple human figure.

13. Eight children could draw a house.

14. The teachers were divided as to whether their children profited from lessons on drawing simple objects. Teachers of the younger TMR students felt the drawing lessons were worthwhile. The others did not.

15. The teachers felt art lessons should usually be aimed at the abilities of the average student.

16. All teachers agreed that experimentation with different media, rather than realistic drawing exercises, should be stressed.

17. Only one person felt that cutting and pasting should play a major role in most lessons.

18. All of the teachers, except the PR/MH teacher, agreed that their children experienced success in art lessons.

19. None of the teachers felt the art lessons were too complicated for the students. They all agreed, however, that some students needed help and some needed great assistance.

20. It was generally agreed among all of the teachers that it was impossible to simplify lessons to the degree that the lowest needed no help.

21. Twenty-one of the twenty-two students involved needed help.

22. Except for the PR/MH and a few of the SP/MR students, all gained emotional satisfaction from their finished products.

23. The use of clay was unanimously endorsed as a good art media.

24. It was agreed that the lessons were not too childish for older students.

25. The teacher of the older TMR students stressed that subject matter should be as appropriate as possible to their chronological age. Others felt pre-school art experiences were appropriate.

26. All agreed to a step-by-step presentation of an art lesson. The teacher of the older TMR students suggested that other techniques could also be explored.

27. All agreed that their children could handle only one step at a time.

28. All, except the teacher of PR/MH, felt a finished example of an art project aided in understanding techniques and motivated children to aspire to a successful conclusion.

Teacher Interviews

Teacher interviews were held at the conclusion of the field experience. The questions asked by the researcher can be found in Appendix C. While interviewing the teachers, it became apparent that they believed the children received the most satisfaction out of three dimensional projects which they could use or wear. They felt that any subject matter to which the children could readily relate would be motivating and satisfying in its results. Food was something they particularly enjoyed which probably contributed to the "pizza project" as being among the favorites. The children named different ingredients found in pizzas and then cut or tore them out of paper and pasted them onto a construction paper pizza. Clay beads and "Whatchamacallits" were also mentioned as "fun" projects. "Whatchamacallits" were yarn creatures which could be hung or played with. The creation of colored beads

resulted in learning to string beads according to color in a sequential manner. Many steps and skills were reinforced or learned in the process. The SP/MR teacher thought her children enjoyed and learned most from a printing experience in the making of a collagraph. This researcher believes that some of the results, if framed, would be an attractive addition to the home decor. Other projects which gave the students pleasure and provided worthwhile experiences were the clay dogs and masks. Again, this showed their preference for three dimensional art experiences.

The teachers felt all of the projects were worthwhile, but one of the teachers thought the use of felt tip markers on styrofoam trays was the least satisfying for the children. Perhaps this was because they did not feel it was a project that could be saved and enjoyed but rather an experimental type exercise.

The teachers unanimously endorsed the idea of having an art specialist present lessons. They noted that another individual with whom the children could relate was especially helpful to their social and emotional development. They stressed the need for new ideas and stimuli as being important to the development of their children and felt that an art teacher was

more familiar with media, experimentation, and creative ideas and could best introduce the children to different artistic expressions.

When asked if too much or too little help was given children, all of the teachers agreed that they didn't think "too much" help could be given. They noted, however, that children were allowed to do those things of which they were capable and help was offered only when difficulties arose. Constant monitoring was of utmost importance and sufficient help was necessary so that children could achieve results which contributed to their feeling good about themselves. Teachers stressed how eager children were to share their finished art projects with each other and adults. Adults' recognition and praise contributed to their feelings of self-esteem.

Everyone was in agreement that art experiences contributed to the social, emotional, and physical growth of the children and that growth in all areas was important to a successful art lesson.

Conclusion

It is absolutely imperative for a successful art program to have the assistance of teachers and aides. They know their students. They have techniques of dealing with their social behaviors and have

developed a rapport with their children over the years. They understand their students' capabilities and limitations and know what steps should be taken to mold them into functioning, productive, independent adults, whenever possible. Those students who will never attain this status can be encouraged to build on whatever strengths they possess. The classroom teacher and aides are the best source for this information. Cooperation between the art specialist and the special education teachers is of utmost importance to the success of an art program.

It was observed that older TMR students should be encouraged to exhibit behaviors consistent with the "proper behavior" of their peers of normal intelligence. They should not be treated as infants even though they have very low mental ability.

Showing, adding gestures, sound, facial expressions, mirroring a child's responses are crucial in evoking responses from profoundly retarded children. Some never respond beyond the infantile stage.

Verbal reinforcement or "talking through" a project leads to awareness of cause and effect relationship (Lonker, 1982). For example, as a child wields a paint brush with blue paint, a teacher verbalizes his or her

actions, "You made a big blue line." The child is made more aware that his action caused the line. Repetition is very important.

Contrary to the thinking of some experts reviewed, this researcher found that TMR children in the lower IQ range needed a great deal of extra help to accomplish a goal. The kind of creativity found with students in the normal IQ range was not common for TMR students.

From personal experience and that gained in conversations with other art teachers, the researcher found unrealistic expectations of TMR students resulted in frustration and insecurity on the part of the art specialist. She believes goals have to be adapted to the abilities of the student and an entirely different approach used for them than for students of normal intelligence. A degree of creativity will surface as in the case of a girl who responded when the researcher demonstrated rolling a piece of clay into an elongated form. She said, "Hot dog." Later, when the researcher formed a bow with the clay with each end resting on the table, she remarked, "Rainbow." It was an excellent description of the clay and showed creative thinking on her part. Very few were capable of this type of response.

Although children are taught to follow directions, creative thinking on their part should be encouraged and praised. For example, freedom to choose colors should be encouraged. Designs or lines and dots to form patterns can be an effective creative art form. Experimentation with a variety of media promotes creativity.

Although it is not difficult to observe the benefits of art experiences for the TMR student, some researchers find little value in it for those children with IQ's under 30. The researcher agrees that these children will not derive the same benefits. She is undecided as to the necessity of an art professional's expertise with PR/MH students but emphatically concurs with the experts in the need for a great deal of multi-sensory stimulation to make these children aware of their surroundings and themselves.

Lonker (1982) stated that when children learn to use their senses in a productive way, they learn about their environment. She felt this is as necessary as learning the three R's in education. Lonker quoted Rubin (1975) who stated, "Manipulation and making activities are to art as babbling and jargon is to speech. They are preparation for formal expression,

and constitute as legitimate a part of 'art' with the handicapped as 'reading readiness' for the average learner"(p.1).

Education should provide these experiences for the mentally handicapped since it is the aim of American education to give individuals the opportunity to develop to the limit of their capabilites.

Recommendations

Sufficient time should be allotted for lesson planning and material preparation to develop a successful art lesson. Students and aides also should not be rushed in the implementation of the lesson.

Many of the projects planned for elementary students can be adapted for special education students but time should be provided to formulate a step-by-step approach. Time is also needed for cutting paper to proper size to eliminate waste and facilitate management of instruction and materials. For example, if a square of paper is given a child with instructions to cut off the corners, a proximity of a circle results. With sufficient time, different lesson plans could be adapted for the different levels of children. The PR/MH children particularly would benefit from more multi-sensory stimulation with adaptive tools. This

class might benefit from instruction as a separate unit from other TMR students. As near to a one to one pupil-teacher relationship is needed to effectively handle their instruction. Lesson plans with less stress on a finished product would prove more beneficial for these students.

In a future study, it would be interesting to try more stimuli which stressed scent and sound. Children react to odors and pleasurable scents and music could be incorporated into some of the lessons.

A greater diversification of materials which are not toxic and with which the children are comfortable and able to control would continue to provide incentives for creative expression. Lonker (1982) suggested the following materials which she considers suitable: "flour, cornstarch, salt, scent extracts, cornmeal, oatmeal, pudding, jello, shaving cream, crazy foam, sandpaper, fur feathers, beans, noodles, spaghetti, sand, water, along with the regular pre-art materials such as paint, scented markers, clay, plaster, etc" (p.14).

Formulation of art experiences which resulted in a finished product gave the children pride and joy and should be continued in the curriculum.

In two instances better phrased questions on the questionnaire would have enabled better interpretation

on the part of the teachers. Question eleven could have been divided into two questions. Question seven was meant to inquire if children were capable of learning to make secondary colors by mixing primary colors. This did not effect the selection of lesson plans, however.

Continued use of "talking through" a lesson should be employed in order for the students to gain a multi-sensory approach of seeing, hearing, touching, and smelling.

Some recommendations may not be feasible with time and budget limitations but should be implemented into the curriculum whenever possible.

This project proved to be very worthwhile and helped this researcher to gain a better understanding of the needs of the mentally handicapped children. She hopes some of the ideas will benefit others in their initial experiences of teaching art to TMR students. Because the review of the literature and the formulation of lesson plans aided this researcher to become a better informed teacher, she plans to continue compiling successful art activities for future use with the mentally handicapped.

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Appendix A

Lesson Plans

Introduction

The lesson plans included in this booklet have been used successfully in a classroom of trainable mentally retarded students.

When working with retarded students, it is important for the project to deal with a subject to which the children can relate. Food, movies, wearing apparel, stories, animals, field trips, timely events, family and holidays provide good motivation for successful art experiences.

Materials which appeal texturally will stimulate their interest. Most children love messes but those who are more meticulous about dirty hands can be encouraged to experiment with different media. Clay is a favorite and can be used even when a finished project is not sought.

Projects in which children can feel different textures, as in the collagraphs and collages, keep their attention for prolonged periods. Many times 30 minute art periods can be extended if children's interest is sustained.

Lessons which result in products having play value or visual appeal are more pleasing to children. Unlike trainable mentally retarded children, the

profoundly retarded are content with textural experiences and show little response to finished projects.

In the following lesson plans, substitute materials can be used and alternate methods applied according to the needs of the group. All plans should be tested before presentation to class in order to avoid unforeseen difficulties.

Leprechaun

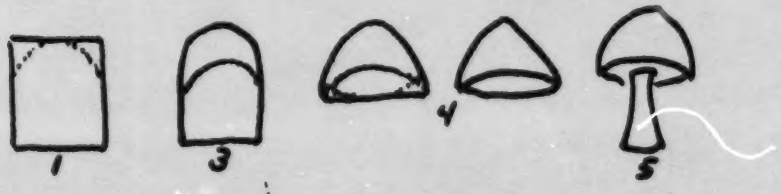
Objective: Children will learn to follow directions and to round corners of a square. Children will use felt tip markers to create design and facial features.

Materials:

2 6" x 9" tan construction paper
6" x 9" dark brown construction paper
4½" x 4½" pink construction paper
1½" x 4½" pink construction paper for hands
6" x 6" green construction paper
Strip of cotton for beard
Large and small felt tip black markers
Gold glitter
Glue
Scissors

Procedure: (Session 1)

1. Cut two corners off 6" x 9" tan paper
2. Cut two corners off dark brown paper
3. Glue dark brown sheet to bottom of tan paper.
4. Turn paper over and cut along the edge of tan paper. Cut corners off bottom edge to form mushroom cap.



5. Cut stem from remaining tan paper.
6. With fine black felt tip markers, design stem according to personal preference.
7. Glue stem to mushroom cap.

Procedure: (Session II)

1. Cut corners off 4½" x 4½" pink paper for face. Cut hands (circle or mitten shape) from 1½" x 4½" pink paper.
2. Cut hat from green paper. Most may need guide lines.
3. Discuss facial features and have children draw them with broad felt tip marker.
4. With black marker, draw two lines for hat band and color between lines.
5. Glue hat to head and head to mushroom. Glue hands on top of mushroom.
6. With glue, draw square on hat band and sprinkle with gold glitter.
7. Put glue around face and place cotton on for beard.

Masks

Objective: Children will learn to use geometric shapes and symmetry in mask making and become aware of facial features.

Materials:

Large grocery bag

Scissors

Oil pastels

Black broad felt tip marker

Tissue paper

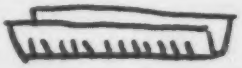
Glue

Preliminary exercise: Have children draw circle, square, triangle. Show example of mask.

Procedure:

1. Starting at open end of bag, cut up on folds approximately 6".
2. Fit bag over child's head and mark place for eyes. Child may need help in cutting eyes.
3. Draw shapes with black marker for eyes, nose, mouth, cheeks, teeth, eyelashes.
4. Color with oil pastels. Stress pressing hard. Use white for effective accents.

5. Fold strips of tissue lengthwise. Cut on fold.



6. Turn tissue inside out and glue open sides together. Glue to top and sides of bag for hair.

7. Construction paper shapes may be added and bent for 3-D effect.

Cookie Jar

Objective: Children will make an original stamp to be used in the printing process. Children will learn to fill space with design.

Materials:

Plasticine (plastic modeling clay)

Popsicle sticks

Nails or discarded felt tip markers

Water containers

Brushes

Newspapers

12" x 18" construction paper

Pattern of circle (11½" diameter)

Procedure: (Session I)

1. Trace circular pattern on 12" x 18" construction paper with felt tip marker.
2. Cut on line to form jar.
3. Draw line on one side of circle to designate lid.
4. Cut handle from remaining paper (any shape) and glue on lid.

5. Give each child a piece of plasticine and have him or her soften it by squeezing it in hands.

6. When soft, flatten by pressing on table. This side will be used for stamp.

7. On flat side, use side of popsicle stick to imprint lines in plasticine. Holes can be made with nail or either end of markers.

Procedure: Printing (Session II)

Cake tempera is an opaque watercolor and is sold in paint boxes. It is less messy and easier for children to use than liquid tempera. Demonstrate and instruct children.

1. Paint plasticine stamp with one or two colors. Stress painting to the edges of stamp and wiping excess water from brush.

2. Press firmly onto construction paper to form cookie. Remove stamp carefully.

3. Repaint stamp and press to paper again. Continue until cookie jar is filled.

4. Allow paint to dry.

5. Display on shelves made from strips of construction paper.

Stencil Overlap

Objective: Children will learn to trace and overlap shapes. Children will use texture for added interest.

Materials:

Colored felt tip markers

Cardboard with circles or shapes cut out

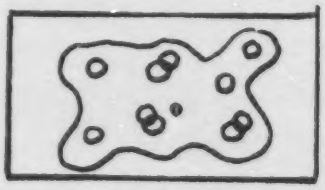
9"x 12"dark colored construction paper

9"x 12" light colored construction paper

Scissors and glue

Procedure:

1. On light colored paper, place cardboard stencil and trace cutouts with markers. Color some shapes with solid color--others with dots or stripes.
2. Move stencil to another part of paper and proceed in like manner.
3. Cut around shapes.
4. Mount on dark paper.



Styrofoam Trays

Objective: Children will learn to experiment with dots and different kinds of lines to create visual texture.

Materials:

Styrofoam meat trays (Cut edges off.)

Broad and fine line felt tip markers

Meat sticks

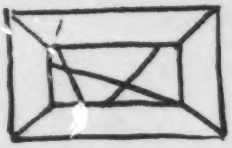
Procedure:

1. Draw three lines from one side of tray to the other.

2. Fill each section with visual texture. Use dots, lines, shapes, solid color. Use meat sticks and markers for color and texture.

3. Mount tray on construction paper.

4. Fold up all sides around tray and crease at corners for 3-D effect.



Clay Dogs

Objective: Children will use muscles to manipulate clay into a three dimensional animal and will learn animal body parts.

Materials:

Clay

Nails

Glaze (If unavailable, use watercolors and a coat of polymer.

Brushes

Procedure: All clay should be apportioned and handed out by the teacher as needed. Attach all parts with slip or water, press firmly, and work together. Use step by step approach. Creativity as to shapes of head, ears, tail, should not be discouraged. A few students can innovate with recognizable shapes.

1. Roll clump of clay into shape of hot dog.
2. Bend into bow shape with each end sitting on the table.
3. Form small clump of clay into a ball by rolling in palms of hands.
4. Pinch one side of ball, while turning it with hand, forming head.

5. Attach head to body with a piece of clay for the neck

6. Roll two small clumps of clay into balls and flatten for ears. Attach to head.

7. Poke holes for eyes with nails.

8. Roll tiny bit of clay into a ball and attach for nose.

9. Roll snakelike form for tail and attach to body. Tail should lie flat against body to avoid breakage.

10. Dry for one week and fire in kiln.

Procedure: (Session II)

1. Stir glaze thoroughly.

2. Lay on thickly with brush. Use two coats if glaze is thin.

3. Dry and fire.

APPENDIX B

ADDITIONAL ART ACTIVITIES

Collagraph

Objective: Children will experience textural surfaces and learn to use tools in a simple printing process.

Materials:

Collage materials: flat sticks, textured wallpaper, cloth, corregated cardboard, heavy paper shapes, yarn, etc. Materials should be of similar thickness for successful printing.

9" x 12" white drawing paper

9" x 12" tag board

Roller

Printing ink (several colors)

Flat tray (plastic, styrofoam, cookie sheet)

Procedure: (Session I)

1. Cut collage materials and glue edges securely to 9" x 12" tagboard plate. The same material may be used in several areas of the plate. Use a variety of textures.
2. Dry thoroughly.

Procedure: (Session II)

1. With roller, roll printing ink on tray until tacky.
2. Roll ink on tagboard plate. Stress covering entire area. Several colors on one

plate adds interest.

3. Place inked plate on drawing paper. Firmly rub back of plate with hand being careful not to move plate and smudge print.

4. Carefully lift plate from paper.

5. Dry and mount.

Mounting" Use 12" x 15" colored construction paper for frame. Determine color of frame by using a color in the print. Fold 3" from each edge for 9" x 12" print as illustrated by dotted lines. Glue print to frame and crease corners of frame for 3-D effect.

Media and Activities for the Retarded

Materials for the art program can be obtained from many sources in the community and utilized as long as they are safe for usage by children. Parents, merchants, and manufacturers are a ready source of scrap materials (CWC, 1980). It often takes ingenuity on the part of the teacher to find suitable utilization of the materials. Children may help with suggestions. All materials should be sorted and stored in a way in which they can be easily located.

Some materials need to be purchased. Of these, good, sharp, suitable scissors are very important. Children's scissors are often of such poor quality that adults find them frustrating to use. Crayon, oil crayons, watercolors, brushes, pencils, erasers, chalk, plasticine, various weights and colors of paper, fingerpaint, printing inks, brayers, yarn, needles and burlap provide sufficient diversification of materials to produce an interesting and worthwhile art program.

The physical environment should be roomy and furnished with comfortable chairs and tables. Smocks or old shirts should be provided for messy media. Time should be sufficient so there would be no rushing. Some projects may require more than one sitting. Adequate

time and facilities should be made available for clean-up (CWC, 1980).

In an art activity, the students should be involved in the total art experience; i.e., distributing materials, independent use and care of tools, and clean-up (CWC, 1980). Social skills such as sharing, waiting turns, and proper use of materials should be taught. Age-appropriateness should be considered when selecting an activity. For example, a young child might make a clay snowman whereas an adult would use clay to make a container.

During an art period, concentration will be on teaching an art skill but many other skills can be developed if the art teacher is aware of the need. A variety of materials and activities provide skill-building opportunities. Development of the following skills can be observed and strengthened (CWC, 1980).

Gross motor skills: opening, closing, stirring, shaking, carrying, washing hands, sweeping.

Fine motor skills: spreading glue; patting, pinching, rolling, squeezing clay, tearing; turning and twisting; screwing and unscrewing jars; grasping, holding, releasing; vertical, horizontal, circular movements; whole hand and finger movements.

Spacial concepts: on, in, out of, down, next to, etc. Senses: visual--shapes, sizes, colors etc.; tactual--cold, warm, wet, dry, sticky, hard, soft, rough, smooth, etc.; smells--paints, paste, glue, crayons, markers, etc. Additional akills: imitation, listening to directions, waiting turns, sharing materials, feeling accomplishment.

To make the teaching experience more enjoyable and easier, many tips were offered in the curriculum compiled by CWC (1980). Some are listed below:

1. Sink and/or bucket of soapy water speeds clean-up.
2. A tablespoon or two of powdered alum keeps homemade clays from molding.
3. Perfumes, bath oils, etc, can be added to homemade clays for aromas.
4. Food coloring added to homemade clay adds interest.
5. Liquid soap added to paint facilitates clean-up.
6. For children who ingest materials, substitute baby food, pudding, for fingerpaint; macaroni, beans, cereal for beads, salt, tapioca for sand or gravel.
7. Sawdust, sand, sugar, rice can be added for texture in fingerpaint.
8. Paint holder can be made with holes cut in top

of cigar or candy box and small cans inserted in holes.

9. Sponges held with clip clothespins keep hands clean when sponge painting.

10. Substitutes for brushes for those unable to grasp small handles can be made thus: handle of brush, cut to two inches from bristles and inserted into large pop bead (whole hand grasp), foam rubber taped to stick for wide-bristled brush, bicycle grip taped over brush handle.

11. Adding powdered tempera to Elmer's glue before spreading on waxed paper creates more attractive shapes which can be hung.

12. Add glitter to paint for exciting variation.

13. Moisten top of roll-on bottle before starting to paint.

14. Jumbo crayons are easier to grasp and do not break as easily.

15. Soak chalk in solution of one part sugar to three parts water (or liquid starch) to prevent smearing or wet chalk in above solution before coloring.

16. White or pastel chalks, or psychedelic crayons on dark construction paper are very effective.

17. Alternate methods of glue application are: Object to be glued, touched to water-thinned glue in styrofoam meat tray. Paint water-thinned glue on surface with brush. Use roll-on deodorant bottles for application of glue.

18. Initial cutting exercises are easier with heavier paper because it will not bend easily. (i.e. tagboard).

19. In cutting, show children how to turn paper instead of hand.

20. Practice cutting between lines two inches apart. Gradually, narrow the spread until cutting is done on a broad line of marker.

21. Egg cartons can be used for paint containers.

22. Paint ceramic tiles with glue and lay pressed flowers on top.

23. Styrofoam trays can be used for printing plates.

24. Squeeze bottles are good for storing paint or water-thinned glue.

25. Wallpaper can be substituted for fingerpainting paper.

Many activities are appropriate for the mentally handicapped but must be adapted to the group and the

individual child. Some of the activities researched are included in the following pages. CWC (1980) and this researcher are the sources for this material.

Drawing and painting

String painting

Use yarn, rope or string. Put folded paper on table. Dip string in tempera. Coil string in fold of paper. Put book over area of string. Quickly pull string. Designs result.

Rubbings

Coins, screen wire, florist wire, leaves, paper doilies, cardboard shapes, etc. are placed under light weight paper and rubbed with crayon or dull pencil. Imprint results.

Squashed paint

Put globs of paint inside folded paper near fold. Roll with rolling pin or press with hand. Open and dry.

Wet look tissue

Cut several shapes of tissue. Use two parts glue to one part water and brush on poster board background. Lay tissue shapes down on board and brush with glue. Continue in this manner, overlapping shapes and covering with glue.

Draw your lunch

Draw things one had for lunch on a paper plate or draw one's favorite foods. Use crayon, marker or cut food from paper or combine media.

Carbon magic

Draw simple picture. Paper clip carbon paper and a clean piece of paper underneath. Trace with defunct ballpoint pen. Color, if desired.

Make it snow

Find outdoor pictures in magazines. Use tooth-brushes, screen wire and white tempera to spray picture. Mount on cardboard before drying.

Roll-on paint

Wash deodorant roll-on bottle. Fill with tempera powder paint and liquid starch to the consistency of original deodorant. Make scribble painting.

Name design

Using marker or crayon, make a continuous pattern of curved or straight lines. Write name with glue on this background. Lay yarn over glue lines. Let dry.

Sponge painting

Trees are good subject. Make vertical line for trunk. Use sponges held by clip clothespins and dab leaves and grass.

Finger painting

With black marker, draw picture (cats, bats, pumpkin). Put tempera in jar lid. Dip one finger at a time into paint and color picture.

Sunset

Wet paper before applying watercolor and let colors run together. Black silhouettes are effective on this background.

Crayon etching

Color with light colored crayons heavily on 9" x 12" paper (no larger). Go over this layer with black crayon or soaped black tempera. Scratch through upper layer to layer underneath.

Crayon resist

Draw and color with bright colored crayons or oil crayons. Brush with a wash of thinned black tempera or other contrasting color.

Self-portrait

Children lay on a large paper on the floor. The teacher draws around their figure. Children complete features and clothes with crayon, marker, or paint.

Butterfly in a jar

For jar shape, cut corners off the top corners of 12" x 18" construction paper and put lid in center of

top edge. Draw insects in jar and color brightly. Finish with color resist method, if desired.

Washday

With oil crayon, draw and cut out articles of clothing. String a rope between chairs and have children hang their clothes on the line.

Sculpture

Salt sculpture

Rub chalk over salt and put in jar. Keep each color separate. Gently layer into jar. Fill to top. Let stand overnight. Add more salt. Cover container tightly.

Sand candles

Dig hole in wet sand contained in box. Poke three holes for legs. Suspend wick over hole. Teacher pours wax. When set, brush of sand.

Paris craft jewelry

Wind strips of wax paper around finger ring and around bottle for bracelet. Remove and wind with strips of pariscraft (plaster and gauze). Dry and paint.

Plaster sculpture

Make a slab for carving by putting plaster into a styrofoam tray and letting it harden.

Fill a one-half pint milk carton with plaster to make a chunk of plaster which is suitable for carving.

Drop globs of plaster on waxpaper. The surface can be etched with a nail in the manner of scrimshaw.

Wind string which has been soaked in plaster around a balloon.

Put plaster in a plastic bag. Knead for five minutes or until plaster starts to set. Press into shape.

Papier maché

Strips of newspaper, soaked in wheat paste, are wrapped around a form (balloon or wadded up newspaper). If form is to be removed, petroleum jelly should be applied before it is covered with papier maché. Four layers of strips are usually sufficient. Drying time varies but can be several days.

Sand casting

Pour sand into a styrofoam tray, box, or tinfoil pie tin and moisten. Create design (sun pattern, etc.) with fingers and tools. Carefully pour plaster onto sand and allow to dry. Brush off sand.

Cylinder sculpture

Cut tubes, straws, dowels, cardboard rolls, paper cylinders into different lengths. Spread glue on heavy cardboard and set cylinders upright spacing irregularly.

Junk sculpture

Use any junk one can find and fasten into an interesting design. The sculpture may be free standing

or attached to a sturdy cardboard background. It does not have to look like anything.

Clay chimes

Press clay into shapes or cut shapes from a clay slab. Scratch surface with nail or defunct marker for texture or design. Put hole in for hanging. Dry and fire in kiln.

Paper sculpture

Cut paper into strips. Curl, pleat, twist, etc. strips and join with glue or staples. Hang or glue to background.

Play dough

Pound, pinch, cut and roll clay into snakes and balls. Form into animals for other objects.

Printing

"Tenny" prints

For pattern, use soles of tennis shoes and step in chalk dust and then onto paper. Trace dust marks with marker. With colored markers fill in spaces of pattern.

Glue print

Draw simple design on cardboard. Trace lines with glue and allow to dry. Roll printing ink with brayer on the glue lines. Press paper to plate and rub. Pull print.

String printing

The process of string printing is identical to that of glue printing except string is laid on glue lines and allowed to dry before inking and rpinting.

Styrofoam block printing

Cut curved edges off a meat tray. Draw with pencil on tray. With brayer, roll ink on tray being careful to keep ink out of impressions. Place paper on top and rub. Pull print.

Gadget printing

Use bottle caps, spools, plasticine shapes, etc. and brush with tempera paint. Press to paper and print.

cardboard printing

Cut light weight cardboard shapes and glue to sturdy cardboard. Ink this plate. Put paper on top, rub and pull print.

Paper projects

Paper weaving

Choose two different colored papers the same size. Cut one in one inch wide strips. Fold the other paper in half. Starting on fold, cut four or five strips stopping one inch from the end. Strips can be straight, curved or zigzag. This is the paper loom. Weave with strips.

Mosaic

Draw simple shapes. Cut stickum paper into small pieces. Dampen with a sponge Color shapes with bits of paper leaving space between bits.

3-D tissue

Cut shape from heavy paper. Cut tissue paper into small squares. Place eraser of pencil in center of tissue square and dip in glue. Press on shape and allow to dry. Cover entire shape in this manner.

Tall flower, short flower

Use a large piece of cardboard for background. Paint sky and grass. Make construction paper stems and leaves. Blossoms can be made from construction paper, tissue, wallpaper, etc. Attach to background.

Color chips

Cut or tear colored chips from magazines. Sort into boxes according to color. These can be used for such projects as gluing pieces to one area of paper, having all of the chips the same color, or use to cover a shape (i.e. holiday symbol).

Black cats

Cut body, head, legs and tail of cat or other animal. Assemble parts and glue. Fasteners may be used instead of glue for movable parts.

Clothes line colors

Purchase small colored plastic clothespins. Have children make clothes to hang on line. Have them select clothespin the same color as their paper clothes and hang on line strung between two chairs.

Fiber and fabric

"Feel Me" book

Six inch squares of tagboard or posterboard are punched on one side with two or three holes and held together with yarn. These serve as pages for textural material gathered by children. Fabrics such as satin, linen, corduroy, wool, burlap, cotton, silk, net, and leather may be glued to the pages. Sandpaper (all grains), embossed paper, braille dots, lace, string, rope, embroidery, knitting, sequins and buttons are some of the other materials which may be used.

Relief tapestry

Cut several fabric pieces of different colors the same size as the desired hanging. Machine stitch (quilt) them together in random fashion. With chalk, have student draw any desired shape between quilting stitches. Let children select color of their choice and cut through to fabric of that color. Students bind edges of shape with yarn, if they are capable of doing so.

Weed weaving

Use cardboard approximately five feet by three feet and cut slits in the three foot ends. String this loom with twine for warp. Weave with weft of weeds and grasses gathered on a nature walk.

Scribble stitchery

Child uses chalk to scribble design on burlap. With yarn and a needle, he follows lines of scribbling using the running stitch.

Class rainbow

Teacher should cut large paper rainbow and divide it into strips like the rainbow. Have children cut or tear pieces of scrap cloth. Glue to appropriate colored strip.

Dip and dye

Use rice paper, paper toweling or old sheet squares. Fold and dip corner into vegetable dyes (food coloring). Experiment with folds. Dry flat.

Tie dyeing

Use cotton material. Knot it, pleat and tie, twist, bunch and tie with rubber bands. Dip in dye. Open and rinse in cold water. It may be retied and dyed in another color.

Lollipops

Cut lollipop shape from tagboard or light cardboard. Spread with glue. Cover neatly with rug yarn. Stress

that yarn should touch yarn next to it so that cardboard does not show through.

Yarn mobile

Dip rug yarn in two parts glue to one part water. Squeeze and place on wax paper in desired, closed shape. Hang, when dry.

Crafts and games

Puppets

Puppets can be made from a variety of materials- socka, paper bags, spoons, hands, fingers, plates. Features for people and animals can be made with scrap materials and markers. Psychedelic paints are very effective.

Paperbag masks

Cut holes for eyes in large grocery bags. Slit sides on open end of bags so that it will slip over shoulders. Use paint, yarn, construction paper, tissue, markers, etc. for features of animals or characters.

Paper clip necklace

Make a chain of paper clips into a necklace by linking. Cut 3/4 inch strips of adheasive backed shelf paper. Wrap strip around each clip.

Peek and see

Cover a toilet paper roll with tissue being sure to cover one end. On that and glue a silhouette which has been cut from magazine. Hold tube to light and look through it.

Nature mobile

On a nature walk, find sticks (size of ruler), stones, leaves, flowers, etc. Press leaves and flowers. Use sticks to hold other materials to make a mobile. Stones can be fastened with rubber bands.

Pinata party game

Make a bag of tissue paper, stuffed with plastic packing materials. Decorate. Put candy, small toys inside. Children use sticks spatulas or fly swatters to break bag and capture goodies.

House puzzle

Draw picture with house and people. Cut into three pieces. Re-assemble. Trade puzzles and work each others.

Train

Punch two holes in opposite sides of two or three boxes. Paint or cover with paper. String together. Train can be used for clean-up, etc.

Schoolhouse

Use a large refrigerator box and cut windows and a door. Clusters of bricks can be painted on outside with

large paint brushes. Shutters and chimney can be added. Install desk inside.

Clown hat

Glue bits of wrapping paper all over a 12" x 18" construction paper. Form into a cone to fit head and tape or staple. Draw a line one inch from edge of sheet of wrapping paper. Child cuts strips to line (no longer). Glue this band to top of hat with strips pointing upward.

Floppy clown shoes

Cut old file folders in the shape of shoe. Add details with marker. Punch holes and tie around ankles and under soles.

Clown face

Put cold cream on face. Dust with four. (This is a good project for identifying parts of face when cream is washed off).

Rice art

Put rice and powdered tempera in a paper cup. Add a drop or two of water and mix. Dry rice on a paper towel. Use for collage. One idea for using rice is to attach double stick tape to background and sprinkle with rice. Another idea is to glue self-adhesive shelf paper to background paper with sticky side up and sprinkle with rice. The third idea is to glue yarn in loops on background paper and fill areas created with rice, etc.

Stained glass windows

Place flowers, cut out-pictures, holly leaves, or paper snowflakes, etc. between two pieces of wax paper. Sprinkle grated or shaved crayon around object before positioning wax paper over all. Iron with warm iron Hang so that the light shows through.

Pin the tail on the whatever

The teacher draws a large animal body. Children each make a tail of many colors. Activity is followed with game of "Pin the Tail".

Nature plaque

Press weeds and grasses into clay slab. Put wax paper over weeds and roll with a rolling pin. Remove paper and fire in kiln. Stain, glaze or paint.

Teachers should encourage use of multiple materials (mixed media). More interesting projects usually result from a combination of materials and experimentation. Ideas for creative expression in drawing are endless. The only requirement is that the idea be pertinent to the child's individual experiences.

Appendix C

Teacher Survey

Teacher Interview Questions

Skills Evaluation

SURVEY-TEACHERS

1. In what order of importance would you rate these benefits of art education for your students?

emotional _____

physically _____

socially _____

2. Should a heavy emphsize be placed on teaching of crafts?

3. Expressing themselves in drawing is more, less, or of the same importance as crafts?

4. Can story telling be used effectively as motivation for artistic expression?

5. Do textural experiences offer more satisfaction than drawing for your students?

6. Is learning of colors an important goal?

7. Can children learn to mix primary colors?

8. Should social skills be stressed?

9. How many of your students can cut a circle without a guide line?

10. How many of your students need help in cutting?

11. How many need help in coloring or holding a drawing instrument?

12. How many can draw a simple human figure?

13. How many can draw a house?

14. How many would benefit from a lesson on drawing simple objects:

15. Should art lessons be aimed toward the abilities of top students and help given those less skilled?

16. Should experimentation with different media be stressed rather than realism in drawing ability?

17. Should cutting and gluing play a major role in most art lessons?

18. Do your children experience success in most art lessons?

19. Are art lessons too complicated for your students?

20. Is it possible to simplify lessons to include participation of the lowest without help?

21. How many of your students need help with art lessons?

22. Do your children gain emotional satisfaction from their finished product?

23. Should clay or similar media be used more often as a media?

24. Do older students feel any lessons are too childish?

25. Should art experiences be geared for three to five year old children?

26. Should art lessons be presented step-by-step?

27. Can children handle more than one step at a time?

28. Is a finished example helpful in demonstrating crafts to children?

Teacher Interview Questions

1. From which of these past projects did students gain most satisfaction?

Indian vests and headbands

Pizza

Whatchamacallits

Seed collage

Rubbings

Clay beads

2. Which was the least appealing?

3. Which of the projects used in the field experience did the children enjoy most?

Cooky jar printing (plasticine)

Styrofoam trays and markers

Leprechauns

Collagraph

Stencil overlap

Clay dogs

Masks

4. Which was the least appealing?

5. Do students get more satisfaction out of products they can wear or use or from those which they merely enjoy looking at?

6. Do you think either too much or too little help was given in an art lesson?

7. Do children benefit from having an art specialist present the lesson?

8. Do children derive emotional pleasure and social skills from contact with others even though children might derive little satisfaction from their art prodcts?

9. Do you feel all three-social, physical, and emotional-benefits are important to a successful art experience?

10. Do you have any suggestions for improvements?

Name_____

ELEMENTS OF ART

Color		Line		Shape	
Primary	__	Straight	__	Circle	__
Warm & Cool	__	Curved	__	Square	__
Indentity	__	Dotted	__	Triangle	__
				Rectangle	__
				Diamond	__
Texture				Oval	__
Smooth & Rough	__			Free Form	__
Soft & Hard	__				
Wet & Dry	__				
Hot & Cold	__				
Solid & Liquid	__				

AWARENESS OF PEOPLE AND ENVIRONMENT

Holidays	__	Physical Appearance	__
Seasons	__	Community Helpers	__
Foods	__	Entertainment	__
Animals	__	Time-past, present, future	__
Weather	__	Fairy Tales	__
Transportation	__	T.V. Programs	__
Architecture	__	Body Parts	__
Plants	__		
City - Country	__		
Night - Day			

PHYSICAL ABILITY

Fine Motor Skills	Limited	Average	Good
Cuts on straight line			
Cuts on line around shape			
Holds & uses scissors correctly			
Glues			
Holds pencil			
Can draw simple pictures			
Scribbles			
Uses a paint brush			
Uses finger paints			
Folds paper			
Prints			
Tears			
Weaves			
Stitches			
Strings beads			
Pinches			
Letters			
Stays within lines while coloring			
Holds crayons correctly			
Gross Motor Control			
Rolls Clay			
Squeezes			
Pushes			
Grasps			
Models			

SOCIAL SKILLS

	Limited	Average	Good
Follows directions			
Sharing			
Communication			
Attention Span			